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SAN FRANCISCO cinematheque

SAN FRANCISCO *Cinematheque*
480 Potrero Avenue
San Francisco CA 94110
415 558-8129

Address Correction Requested

SAN FRANCISCO **cinematheque**

SUMMER 1989

Friends of the S.F. Cinematheque

MEMBERSHIP BENEFITS

Many of you participated in our new membership program to make its first year an unqualified success. As the program enters its second year we hope that you who became members will continue to help make our programs possible by renewing your support. If you haven't joined yet, look through the brochure that you'll soon be receiving and use this opportunity to take part in one of the most exciting film showcases operating in the United States today.

Individual $15

First class postage for bi-monthly calendars
Half price admission to programs

Supporting $30

First class postage for bi-monthly calendars
Half price admission for two people to programs

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First class postage for bi-monthly calendars
Free admission for one person, guest for half price

Sustaining $100

First class postage for bi-monthly calendars
Free admission for two people to programs
Free copy of Cinematograph

Donor $250 Benefactor $500 Patron $1000

First class postage for bi-monthly calendars
Free admission and free guests to programs
Free copy of Cinematograph
Reservation privileges

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_____ Supporting $30 _____ Contributing $50 _____ Sustaining $100

_____ Donor $250 _____ Benefactor $500 _____ Patron $1000

If you would like to make a direct tax deductible donation in addition to your membership, we welcome your gift of any amount:

Name _____

Address _____

City . State . Zip _____

Enclosed is my check for $ _____

Please make all checks payable to the *San Francisco Cinematheque.*
All memberships are annual and tax deductible to the full extent allowed by law. Unless you request otherwise, we would like to include you on our program calendar as a *Friend of the San Francisco Cinematheque*

Thank you for your support!

San Francisco Cinematheque
480 Potrero Avenue San Francisco, CA 94110 415 558-8129

The San Francisco Cinematheque would like to thank the following members and contributors for their generous support of our programs during the past year:

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and those generous supporters requesting anonymity

SUMMER 1989

The Cinematheque is in constant need of volunteers to help with graphics, publicity, bulk mailings and other ongoing office projects. If you have free time (on a monthly or weekly basis) and an interest in fine art film, the Cinematheque welcomes you. Your time and energy will be greatly beneficial. For further information call the Cinematheque at 558-8129, Monday through Friday, 1-5pm, or leave a message with your name and phone number and we'll get back to you.

The *S.F. Cinematheque*, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, the California Arts Council, The Columbia Foundation, San Francisco's Grants for the Arts, The San Francisco Foundation, the William & Flora Hewlett Foundation, the John D. & Catherine T. MacArthur Foundation, the Rockford Corporation, The Zellerbach Family Fund, the generous contributions of the *Friends of the Cinematheque*, and the cooperation of the San Francisco Art Institute and the Eye Gallery.

design
F. Hasegawa

For future calendars by mail write to:
S.F. Cinematheque
480 Potrero Ave
San Francisco CA 94110
or call:
415 558-8129

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SAN FRANCISCO **cinematheque**

SATURDAYS (EYE) GALLERY (SFAI) THURSDAYS & SUNDAYS

1151 Mission St 800 Chestnut St

THURSDAY (SFAI)

MAY 11

STAN BRAKHAGE: IN REFLECTION

A program spanning 32 years of work by one of America's foremost creative filmmakers. *Nightcats* (1956) is an early play of light and shadows in the forms of cats in the night; *Fire of Waters* (1965) is a rare sound film inspired by the poet Robert Kelly; *Nightmare Series* (1978) are "four films so related to each other as to be an equivalent to that frightful dreaming which makes Wake of the following day, so that it be spent mourning the events of the night" (S.B.); *The Garden of Earthly Delights* (1981) "an homage to (but also an argument with) Bosch"; *I...Dreaming* (1988, premiere) a new sound film which "envisions a re-awakening of such senses-of-love as children know... and it posits the psychology of waiting"; and *Star Garden* (1974).

7:00PM
SATURDAY (EYE)

MAY 13

ALEXANDER KLUGE RETROSPECTIVE III

7:00 PM - *The Female Patriot* (1979) - "Gabi Teichert's investigations trans-form contemporary Germany into an archaeological site whose ruins are sifted for the marginal, the idiosyncratic, the forgotten and the repressed. Familiar continuities—fairy tales, educational policies, political conventions—are gradually dissolved as less familiar constellations from the past, marked by faults and heterogeneous layers, come into view." (Stuart Liebman)

9:15 PM - *War and Peace* (1982/83) - Script: Heinrich Böll and Directors Aust, Engstfeld, Schlöndorff, and Kluge. Kluge joined several colleagues to make his third collaborative feature after the German government installed American missiles in 1982. Characteristically mixing many kinds of material, *War and Peace* is a chilling indictment of the delusions of military conquest.

SPECIAL
WED/THURSDAY

MAY 17-18

Roxie Cinema 3117 16th St *Longshot* 6:00/8:30 PM
The Electronic Diary 7:15/10:00 PM

LONGSHOT and *THE ELECTRONIC DIARY* BY LYNN HERSHMAN (In person following the 8:30 show)

San Francisco artist Lynn Hershman will present the premieres of two major video works, *Longshot* (1979) and *The Electronic Diary* (1985-89). Hersh-man's recent works have been widely shown and praised for the way they audaciously challenge the viewer's passive role as fostered by modern media. *The Electronic Diary* is at first glance a confessional self-portrait, but the twists and turns of multiple semi-truths ultimately lead viewers back to themselves. *Longshot* allegedly constructs a portrait of the life of a young street woman, but it gradually becomes clear that the piece is really about artifice and illusions of authenticity in the electronic world.

SATURDAY (EYE)

MAY 20

OPEN SCREENING HIGHLIGHTS 1988-89

In an effort to give public exposure to young and emerging film and video makers, the Cinematheque held four Open Screenings during the 1988-89 season. Tonight's program presents works from those screenings which we feel are particularly interesting and creatively promising. Eight artists will present films, videotapes and performances: Jill Pierce's *Here We Go Again*, Chana Pollack's *"Kitchen,"* Jamal Killou's *Sweet Jane*, Chris Brown's *More Weight*, Violet Murakami's *Alchemy* and Marko Barron's *Environmental Self-Portrait*, as well as appearances by Paul Norris, alias Noradd Mikrowaev, with *Nuclear Bondo Reptilian Solution*, and Carol Leigh, aka Scarlot Harlot, with *Safe Sex Slut*. Programmed by Lissa Gibbs.

SUNDAY (SFAI)

MAY 21

ILLICIT FANTASIES: *NOIRS* By Jean Genet and R.W. Fassbinder

Two films which brazenly enact sexual and socially anarchic fantasies. Jean Genet's classic but little-seen *Un Chant D'Amour* (1950) is a pained and moving idyll to homosexual love set in an imaginary prison where each participant is hopelessly isolated; Fassbinder's more narrative but still unconventional *Gods of the Plague* (1969) is one of his earliest films, a *noir*-lit story of two sleazy gangsters, their pitiable attempts to rise in life, and their eventual end bleeding to death in a supermarket.

THURSDAY (SFAI)

MAY 25

INTIMATE DOMAINS: NEW SUPER-8 I

Films by Peter Herwitz, Nina Fonoroff, Phil Solomon, and Willie Varela

Tonight the Cinematheque presents the first of two programs premiering work by filmmakers who continue to expand the parameters of super-8 as a serious art medium. Peter Herwitz' *The Lost Domain* (1989) "deals with the sadness of passing time and echoes with mysterious images of ancient days;" Phil Solomon's *Remains To Be Seen* (1989) is a series of dream-like landscapes transformed through magically breaking up imagery; *A Knowledge They Cannot Lose* (1989) by Nina Fonoroff is "a scavenging of photographs, letters, notebooks, and other evidence following my father's death in order to discover a personal legacy;" And *At Rest, A House of Cards*, and *House Beautiful* by Willie Varela are each drawn from the filmmaker's family life and the sobering cross-cultural ambience of his native El Paso.

7:30PM
SUNDAY (SFAI)

MAY 28

BUÑUEL IN MEXICO: *SUSANA* 1952 and *WUTHERING HEIGHTS* 1954

Tonight we present two rarely seen features Luis Buñuel produced in Mexico between 1947 and 1965. *Susana* is an absurd story about an unrepentant seductress who escapes from a reformatory. "Finding himself saddled with a frightful melodrama replete with every known cliche, Buñuel attempted to demolish the idiocy by exaggeration..." (Ado Kyrou) *Wuthering Heights* was Buñuel's lurid and hysterical answer to Wyler's 1939 Hollywood behemoth. "All the surrealists were great fans of Miss Emily Bronte's...I wanted to do it back in 1930 with lots of Wagner on the soundtrack. When I finally shot it in Mexico, it was as a sentimental homage to my own youth." (L.B.)

THURSDAY (SFAI)

JUN 1

FILMS BY YANN BEAUVAIS
Filmmaker Yann Beauvais in person

Yann Beauvais will return to the Bay Area with two evenings of French films which will mostly be receiving their premieres in the Bay Area. Beauvais' inspired energy led to the founding of Paris' only active experimental showcase ("Scratch"), distribution cooperative ("Light Cone"), and several programs of recent films for the Pompidou Center. Beauvais' own work ranges between diaristic portraits and more formal investigations. Tonight's program of his films will include several twin-projector pieces. Films: *Sans titre* (1984), *RR* (1985), *VO/ID* (1986), *29 10 88* (1988), work-in-progress (all 2-screen), *Divers epars* (1987), and *Spetsa* (1989).

SUNDAY (SFAI)

JUN 4

THE UNKNOWN PARIS AVANT-GARDE
Films by Lemaitre, Jakobois, Fontaine, and others

Beauvais' second program presents recent work by young Parisian filmmakers and the premiere of a major film from 1969 by the leader of the Lettriste movement, Maurice Lemaitre. Lemaitre's *Le soulevement de la jeunesse* incorporates the concrete poetry of Isou and Lemaitre with texts by DeGaulle, Pompidou, and others in a film manifesto that explodes a theory of nuclear economy, post anarchic extremism and meta-situationism. Other films include *Cruises* by Cecille Fontaine (1989), *Passage du desir* by Jakobois (1988), *4' 49" de generation d'images* (1987) by Dennis Rousseau Kaplan, and *Mansfield K.* (1988) by Martine Rousset.

THURSDAY (SFAI)

JUN 8

NEW FILMS FROM GERMANY
Programmed and presented by Alf Bold

Alf Bold is one of Europe's leading film curators, whose guidance of the Arsenal and the Berlin Film Festival's Young Filmmakers' Forum have helped make Berlin a major center for independent cinema. "Tonight's program includes all kinds of films, from abstract to 'new narrative.' Dorothee Wenner and Christoph Janetzko's *Hollywood Killed Me* tells the stories of the most bizarre filmstar suicides using abstract elements to de-compose its structure. Klaus Telscher's *On The Balance*, Noll Brinckmann's *Stief* and *Paramount* by Stefan Sachs use narrative elements for purely abstract ends." (A.B.) Also, films by Thomas Feldmann, Hille Köhne, Karl Kels, and the super-8 Schmalzdahin group. Co-sponsored by the Goethe Institute.

SATURDAY (EYE)

JUN 10

BAY AREA SPECTRUM: New Films & Videos
Programmed and presented by Ed Jones

San Francisco filmmaker Ed Jones is a long time devotee of 'no -budget' filmmaking who is preparing a retrospective of Bay Area films for the I.C.A. in London. "Asked to program a show for Cinematheque , this is what I came up with: Stuart Cudlitz's new and beautiful digital integration of dance and painting, *The Prisoner's Cinema*; Barbara Coley's new *Yes Means No* and her older but still tuff *Venus Quo*; Lynne Sachs' loving presentation of film footage from the 1930s by a pioneering Black documentor, *Sermons and Sacred Pictures*; Tim Blaskovich's *Play*, a supple camera-dance through Europe; my new lashing-out at the hand that just doesn't feed me, *But How Are They Going To Make Me Pay?* and *Bemused in Babylon*; and Jeanne Finley's demolition-derby/accident-report *Accidental Confessions*. (E.J.)

SUNDAY (SFAI)

JUN 11

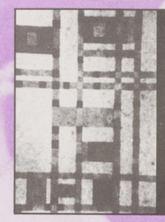
SLUGFEST: A FOUND FOOTAGE EXTRAVAGANZA

Rescued from garbage cans, shoeboxes and garage sales, Cinematheque tonight presents an eclectic assortment of "found" film footage, including obscure narratives, early music "videos," political treatises, television com-mercials, sexploitation, educational, industrial and other filmic oddities. "Slug" is the movie industry's term for footage considered "throwaway" and unusable due to some error; many of these films were never intended for theatrical viewing, but were specifically created for other contexts — as interruptions to tv programs, backgrounds to burlesque revues, as instruc-tional and propaganda aids in classrooms and on the job. *SlugFest* will unleash a sumptuous smorgasbord of images and sound that create an inadvertent, metaphor-laden refabrication of 20th century human culture. Programmed by Scott Stark and Robert Fox.

THURSDAY (SFAI)

JUN 15

REASSESSING THE FILMS OF MARIE MENKEN
Presentation by Filmmaker Barbara Hammer



"Marie Menken's films of the 1940's and 1950's have been overlooked in critical theory of the avant-garde. Whereas the visual myths and stories of Maya Deren have been highlighted, Menken's visual paintings have gone underseen and understudied. Menken's concerns of the figure/ground relationship (*Arabesque For Kenneth Anger*), line drawing (*Glimpse of the Garden*), color field studies (*Eye Music in Red Major*), and the optical/percep-tual phenomena of persistence of vision and eye fatigue (*Notebook* and *Lights*) will be addressed in cinematic terms. These films and *Drips and Strips* and *Go Go Go* will be shown. As Menken said: 'Just look. That's all. See only what is here. I want you to see!'" (B.H.) Barbara Hammer is an experimental filmmaker who has been inspired and motivated by the visual, playful and direct process of working exemplified by Menken's films.

SATURDAY (EYE)

JUN 17

PRIVATE PORTRAITS: NEW SUPER-8 II
Films by Peggy Ahwesh, Saul Levine, and Tom Rhoads

This second program of new super-8 films presents three films which employ complex approaches to sound and image montage in creating portraits of themselves, friends, and the activities around them. Peggy Ahwesh's *Martina's Playhouse* (1989) is "a film about the riddles of our sexual construc-tion and the complexities of play." Saul Levine's *Notes After A Long Silence* (1989) combines images of construction, a walk in the woods, old movies, and of Harvard Square to create both a self and cultural portrait. *Warm Broth* (1988) by Tom Rhoads, uses repetition and an uncanny feel for landscape and objects to create a 1950's-like evocation of suburban alienation.

SUNDAY (SFAI)

JUN 18

EXTRAORDINARY ILLUSIONS: MAGIC AND THE EARLY CINEMA

For a brief period at the turn of the century the history of magic and the fledgling art form of cinema intersected, spawning a wonderful stream of what came to be known as "trick" films - the first special effects films. Often combining fantastical settings, visual wizardry, and impossible transforma-tions, many of these films were also witty commentaries of early 20th Century culture. Tonight's program will include several newly discovered films by such notable directors as Georges Méliès and Ferdinand Zecca as well as others produced by Edison and the Pathé Brothers. Several are color copies taken from hand-colored originals. Titles include: *Hydrotherapie fantastique*, *The Eclipse*, *The Damnation of Faust*, *Tit For Tat*, and others.

THURSDAY (SFAI)

JUN 22

SECOND SIGHT I: HIGHLIGHTS OF THE YEAR'S PREMIERES

The Cinematheque will again conclude the screening year with a selection of some of the strongest films premiered during the last 12 months, allowing them second viewing for added consideration.

LIMN IV by Konrad Steiner, the final part of a series about human gestures and rhythms, from the sexual to the pedestrian.

Shards by Dana Plays, which "parallels fragmentation and fragility through explorations that question ideas of wholeness and reconstruction in the film form."

Crossroads by Caroline Avery

Sky Light by English landscape artist Chris Welsby, a "'short' creation myth which challenges the notion of its own form, and ends in beautiful and violent abstraction in which only nature and technology remain."

Cooperation of Parts by Dan Eisenberg, "a journey through the landscapes of France, Germany and Poland; through the lagers of Dachau and Auschwitz; and also a journey through the language and possibilitites of film."

SUNDAY (SFAI)

JUN 25

SECOND SIGHT II: HIGHLIGHTS OF THE YEAR'S PREMIERES

Peggy and Fred in Kansas, videotape by Leslie Thornton - A continuation of the Peggy and Fred saga. Peggy and Fred are older. Life has gotten even thicker.

In the Month of Crickets by Lewis Klahr - A cut-out animation which inte-grates dream logic with the emotional continuity of a Hollywood feature.

Satrapy by Scott Stark - "Popular pornographic images intrude upon and subvert a formal musical structure of image-generated sound."

Rapture, videotape by Paul Sharits, a frenzied portrait of the artist as mental patient.

Coupled Entries by Michael Guccione, a re-interpretation of Bram Stokers's *Dracula* as a series of graphic and aural enigmas. "A story, if one could only get the clues in the proper order."

8 PM SHOWS unless otherwise noted

ADMISSION $4 general $2 students w/i.d., seniors, disabled.

SUMMER 1989